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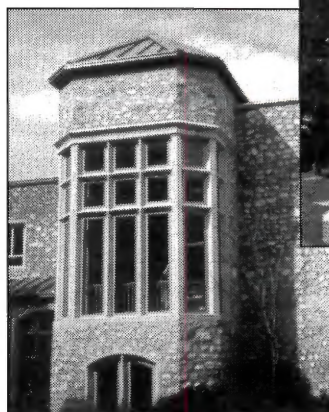
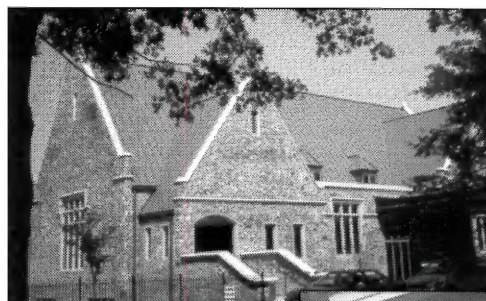
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Urban Alchemy

A new headquarters for The Martin Agency advances the economic revitalization of Richmond's historic Shockoe Slip with context-driven forms and a proper regard for urban design. *By Ed Guntz*

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Inform Awards

The seventh annual Inform Awards produced eleven winners from a field of 86 entries in interiors, objects, and landscape design. As in past years, the range of thoughtful solutions to everyday design problems is impressive to behold.

Virginia Beverage Company, David Jameson, Architect

Heard Teng Garden, McInturff Architects

Breadline, CORE

JM Huber Wood Products Division HQ, TBA² Architects

King Residence Stair, McInturff Architects

Chairs for the Rose Office, Ernest W. Rose, Jr.

RPM Salon, Robert M. Gurney, AIA

Meeker Residence Garage, David Jameson, Architect

Entry Drive Court, Muse Architects

Parkway Visual Guidelines, Carlton Abbott & Partners

Howrey & Simon - Silicon Valley, Lehman Smith Wiseman



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Design Lines

new developments in design

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House & Home

Edgewood: out with the old, in with the new

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Taking Note

doing the small thing well

On the cover:

The Martin Agency at Shockoe Plaza.

Photo by Hoachlander Davis Photography.

In our next issue:

**Buildings for
Learning**

A Plea for Preservation

Dion Neutra tells Richmond audience that Modern buildings need saving, too.



Neutra's Gettysburg Visitors Center (above) is threatened with demolition.

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For 20th century design aficionados, Richard Neutra's house designs are as iconic as the "Hollywood" sign. But even those unfamiliar with Neutra's nature-embracing, mountainside-clinging, glass-and-concrete masterpieces may be tangentially familiar with works of the Vienna-born architect. His Lovell House of 1929 was a striking setting for much of "The Usual Suspects," a recent film noir.

On October 12 in Richmond, Neutra's architect son, Dion, recounted stories of life with his celebrated father, discussed their design collaborations, and made a direct plea for preserving their work. He spoke at Virginia Commonwealth University to some 150 students, faculty, architects, and lovers of Modern design. And while his talk was billed as a lecture on architectural interiors, Neutra's casual presentation strayed freely in many other directions.

"It was a great city for residential architecture," Neutra said in explaining his father's decision to settle in L.A. Before moving from Europe, he had studied with architect Adolph Loos and been invited by Mies van der Rohe to open a U.S. branch of the Bauhaus. The idea never developed. Once on American soil, where he had dreamed of coming for more than a decade,

Neutra worked briefly with Frank Lloyd Wright, but soon moved to California to work in collaboration with his old school chum, Rudolph Schindler.

Was the departure from Wright the result of a clash of egos? "He wanted complete control of all of the elements," said Dion Neutra of his father, whose firm always sought to bring elements of nature inside its buildings. "We try to surround our projects with nature," he said. "Water makes the most dramatic effect possible."

The idea of interior design as something separate from architecture was not in their vocabulary, Neutra told his audience. "The idea that you could change the interior from the rest of the house never occurred to him."

Neutra didn't flinch, but made a clear distinction when asked if Wright had influenced his father's work: "The Japanese influence is greater than the influence of Wright," he replied.

In 1965, Dion Neutra joined his father's firm to create Richard and Dion Neutra and Associates. But now, at 73, the son of one of Modern architecture's legitimate masters has made it his personal crusade to save his father's buildings. In California, escalating property values are a major threat to their survival. Many of the choice hillside lots on which Neutra built are now worth a fortune. And despite their potential landmark status, what were grand houses at mid-century are diminutive in the eyes of many house-hunters

who have benefited handsomely from bullish financial markets.

While back East there are only about twenty Neutra designs, some of these are threatened, too. Dion Neutra's current concern is the Gettysburg Visitor Center, a mid-1960s structure that caps a knoll on the Pennsylvania battlefield. Its highlight, a cylindrical wing, houses a cycloramic depiction of the pivotal Civil War battle.

Neutra has taken his personal battle to save this National Park Service building all the way to the White House. He has encouraged the President to bolster major funding for preservation projects – including 20th century landmarks.

While in Richmond, Neutra was the guest of Ambassador and Mrs. Walter Rice. Their home, built in 1964 on a bluff above the James River, was one of Richard Neutra's last commissions. The younger Neutra praised the arrangement whereby the Rices bequeathed the house to the Science Museum of Virginia, sold adjacent property to create an endowment, but continue to have life rights.

When someone expressed safety concerns to Dion Neutra about how his father linked the Rice Residence with nature by placing a broad, shallow pool of water on the edge of an upper balcony – in place of a railing – his answer recalled a Frank Lloyd Wright quip about using a bucket when the roof leaks: "You would need two martinis before you'd fall off that."

– Edwin Slipek, Jr.

Meier on Meier and Modernism

Is Modernism dead? Definitely not, answered architect Richard Meier, who delivered a retrospective of his 35-year career to a Norfolk audience on November 3. The chief architect of the celebrated Getty Center in Los Angeles insisted that the style born after World War I that emphasizes form, structure, and light is still architecture at its best.

"Until I see something better, I would say that Modern architecture is what is the cutting edge of architecture," Meier said in an interview before his talk at the Nauticus maritime center, itself a Modern structure that sits on a pier on the Elizabeth River. "It is architecture that has no historical baggage to it, that doesn't make references to things outside of itself, that deals with light and space."

Flashing images of his gleaming white buildings across a giant screen, the white-maned New York architect gave a crowd of 350 architects and architecture lovers a glimpse of the high summits of the profession. He showed his expensive private homes, such as the Smith House in Connecticut from the 1960s, a gleaming cube of glass and white. He showed the Frankfurt Museum of Decorative Arts commissioned in 1979, an even bigger cube of glass and white metal panels. He showed his High Museum of Art in Atlanta from the 1980s, a pointed commentary on the spiral Guggenheim Museum in New York, except that in Atlanta Meier showed the good sense to put the art not on the sloping internal ramps, but in level rooms to one side. He showed his newly opened City Hall in The Hague — a gleaming white building surrounded by carelessly-stacked bicycles, one of the main modes of transport in Holland. And he showed the project most had been waiting for, the \$1 billion Getty Center — a gargantuan complex of off-white boxes and cylinders that bores into a hillside. The center opened a year ago after 14 years of hard labor by Meier and company.

With the Getty, Meier faced hurdles as much bureaucratic as physical. Compromising with the nearby Brentwood Civic League, the Los Angeles City Council and the Getty board forced Meier to adapt his style. As opposed to being clad in Meier's signature white, the museum ended up being clad in a light gray stone from Italy, in part because the Brentwood Civic League opposed an all-white building.

In an interview prior to his public lecture, which was sponsored by the AIA/Hampton Roads chapter, Meier acknowledged that today Modernists function more as architects and less as urban planners. Unlike his idol and spiritual mentor, Le Corbusier, Meier says modernists no longer want to level historic cities or pursue vast urban renewal projects.

"Today, we have a sensitivity to what exists already," Meier said. "We no longer want to wipe the slate clean." But Modernism as a legitimate expression of form is still alive and vital, he said. The Postmodern pastiches of Robert Venturi, Deconstructivist commentaries of Frank Gehry, or neoclassical lines of Robert A.M. Stern are not his cup of tea.

After the talk the crowd, dressed mostly in black, sipped champagne and talked the trade. They went home no doubt dreaming of buildings yet to be constructed, always in white.

— Alex Marshall

"Today, architects have a sensitivity to what exists. We no longer want to wipe the slate clean."

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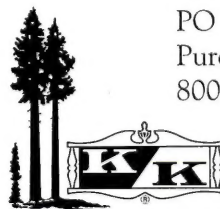
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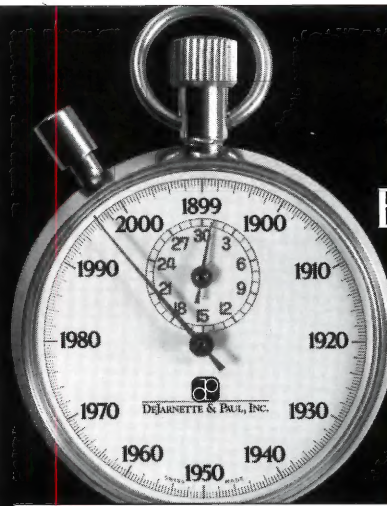
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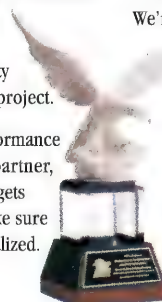
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Exterior details such as brick corbeling, Italianate roof overhangs, and steel trusses take their cues from other nearby buildings.

Urban Alchemy



The new office building establishes a fitting backdrop for the cobblestone-paved Shockoe Slip (above). Bird's eye view (below) shows the urban context.

A new headquarters for The Martin Agency advances the economic revitalization of Richmond's historic Shockoe Slip with a context-conscious office building and a deft stroke of urban design.

By Edward Guntz

From a distance, the red brick building looks like one of many warehouses that are being fixed up for new uses in Richmond's historic Shockoe Slip district. But unlike many of the older buildings that have been refurbished for one or two uses, this new structure is designed to remain in a constant state of flux.

One day, it is decked out as a new car dealership. On another occasion, it houses an art gallery. It has even been converted to an indoor soccer arena, complete with artificial turf.

This architectural chameleon is the new headquarters for The Martin Agency, the largest advertising firm in Virginia. Starting with such memorable campaigns as "Virginia is for Lovers," the company has emerged as a national leader in the advertising field, winning accounts such as Saab, Seiko, Coca-Cola, Wrangler, and Timberland against tough competitors from New York, Chicago, and Los Angeles. Its directors built the headquarters not only to consolidate the growing staff, which was previously scat-

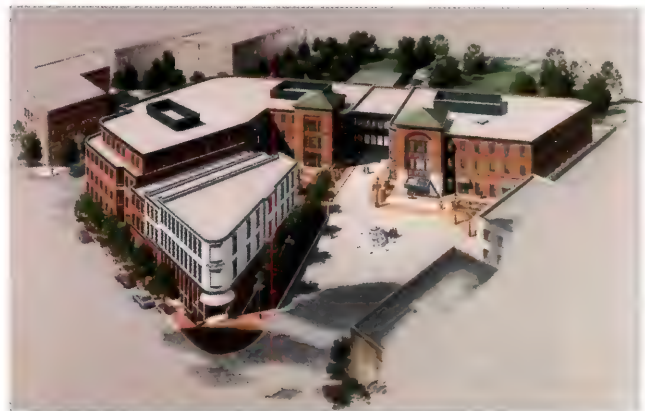
tered in seven buildings, but to serve as a creative tool for the company itself and an opportunity to rethink the way it does business – including the pitches it makes to prospective clients.

Besides energizing Martin, the headquarters represents a remarkable feat of urban alchemy for Richmond, which is seeking to lure more businesses and residents to its revitalized downtown. Designed to be architecturally compatible with the surrounding historic district, the new building fills a gaping hole in the cityscape while providing a sizable customer base for a growing number of shops and restaurants in the busy commercial district. Some visitors have even mistaken it for a festival marketplace, asking Martin staff what time the shops will open.

"We've had people come up to our

plaza, sit down at one of the tables, and ask for a waiter," marvels Carmina Drummond, a Martin vice president. "We don't mind. We just explain that this isn't a restaurant and try to point them in the right direction."

Designed by CMSS Architects of Virginia Beach and completed in 1997 at a cost of \$12 million, the 123,000-square-foot building at One Shockoe Plaza is an uncommon reflection of the agency, which bills itself as a national firm that just happens to be based in Richmond.





The double-height reception lobby (left) echoes the motif of criss-crossed metal introduced on the exterior. Inside, the bridge connecting the two buildings is a gallery of Martin Agency awards.

John Wadsworth

Outside, it's well-mannered enough that it fits comfortably within the historic context – so much so that some think it's a 19th century building that has been renovated. Inside, its floor plan provides the ultimate in flexibility, with spaces ranging from private offices to open work areas. The interior was designed to enhance the creative process and foster collaboration between employees – the essence of a creative ad agency.

One highlight is a three-story atrium

that not only serves as common ground for all 420 employees, but doubles as a stage set that can be transformed into different configurations when the agency makes presentations to prospective clients. That's why it was set up as a new car dealership (for a presentation to Saab) and turned into a soccer arena (for a pitch to Umbro, a sportswear manufacturer). "You can do anything in the building that you want," Drummond enthuses. "It allows for internal combustion."

Company officials say the new building has a lot to do with Martin's ability to beat out its big-city competitors. Chief executive officer John Adams calls it "a launching pad" for the firm's growth. "It has resulted in a different order of magnitude of speed and efficiency, which I never would have guessed to be true," he says. "The space is so much more open and collaborative than what we had before. There are fewer physical barriers to communication."



Photos: Hoachlander Davis Photography

He also likes the difference between the building's outer shell and inner space. "The exterior is essentially a 19th century building," he says. "But what happens on the inside skips a century – the interior is designed like a 21st century building, technologically. That's part of the story of the company."

Designed to promote collaboration, the building itself is the result of successful teamwork between the ad agency and its design-build team. Founded in 1965 with a staff of three, the agency had grown to seven divisions and more than 400 employees by the early 1990s. From the start, Adams says, its goal was to be one of the nation's top agencies. It has long had a reputation as a creative powerhouse.

As Martin spread into different buildings around Richmond, company leaders realized it was becoming increasingly difficult for all the employees to communicate with each other. So they decided to construct a new facility that would bring everyone under one roof.

In their planning, Martin wanted a building that had the character of the historic structures the agency previously occupied in Richmond's Fan District. They also wanted a building with a large footprint and high-tech amenities that would enhance the creative process. Yet they didn't want to go overboard with a design so avant garde that employees would find it hard to function.

"In this business, 'avant garde' tends to translate to superficial," Adams says. "We are not superficial. We wanted it to be a building that is ahead of the curve – a little advanced – without sacrificing tradition."

To select a site, Martin worked with Highwoods Properties, a North Carolina developer with a Richmond office. After considering a variety of options in the city and suburbs, Martin settled on the two-



Nearby train trestles inspired the heavy steel framework on the building façade (above).

On the third floor, the executive waiting area strikes a more formal pose (below).

block parcel in the Shockoe district, a 19th century commercial trading area for cotton, tobacco, and other goods. Rebuilt after a fire in the late 1800s, the district contains a variety of commercial and warehouse structures, many with handsome Italianate façades. At its center is a cobblestone plaza with a fountain that once served as a watering trough.

Bounded by historic buildings on five sides, Martin's irregularly shaped property had been targeted for development in the 1980s as a high-rise condominium. All that got built was a 550-car garage. Highwoods proposed to use the

parking deck – with its footprint of 40,000 square feet – as the foundation for Martin's new headquarters.

CMSS Architects had worked with Highwoods before and was initially engaged to design only the building's exterior. Martin subsequently commissioned the architects to design the interior spaces as well.

Heading the project for CMSS was principal Burrell F. Saunders, AIA. From an urban design standpoint, Saunders says, his goal was to knit the building into the historic area without mimicking the surrounding structures. "This building





Offices include casual seating areas.

started to connect all the dots, to tie a lot of different pieces together," Saunders says.

But he felt a 19th century reproduction would have been inappropriate. "It was a 1990s building. It needed to be of its time, but it also needed to be contextual. Every time we had a decision to make, we looked for a precedent in the area."

Working with the irregular outline of the existing parking deck, CMSS studied ways to transfer structural loads so the new building wouldn't need as many columns as the planned residential project would have required. The resulting configuration took the form of two three-story structures on opposite sides of a street, connected on the upper levels by a wide "bridge" that contains work areas and circulation space.

Saunders designed each side of the building to be compatible with the area it faces. Most of the work space is clad in two kinds of brick that echo nearby buildings—smooth red bricks for the sides facing shops along Cary Street and coarse, wire-cut bricks for the sides facing warehouses

along Canal and Virginia streets. The design vocabulary includes corbeled arches, ornamental cornices, and rounded corners. And the bridge's steel trusses echo those of nearby train trestles. In the end, by designing a building that respects the area's historic character, CMSS was able to unify the disconnected city blocks around Shockoe Plaza.

Inside the building, CMSS developed a design scheme that provides a coherent organizational framework for the agency. To unify Martin's seven subagencies, the architects proposed the metaphor of a township. Under their plan, individual neighborhoods of private work spaces are connected by an internal series of main streets, side streets, and bridges. These neighborhoods surround the "public spaces" of the company, including formal meeting rooms, war rooms, teaming areas, casual interaction areas, and break rooms. The public spaces front onto the "town square," the three-story atrium that serves as the gathering spot for company meetings, presentations, and social events.

Once the basic framework was set, the architects took further steps to design a setting that would supercharge Martin's creative processes. In keeping with the town planning principles that inspired it, the office design allows for freedom of movement and promotes interaction by:

- Reducing the percentage of private offices and increasing the amount of shared space. Emphasis was shifted from enclosed offices dedicated exclusively to one person in favor of a wide range of collaborative spaces.

- Creating a variety of spaces. The building contains more than 50 areas for teaming and brainstorming—versus 15 in all seven of the agency's former buildings combined. From the fun spaces that are energetic and informal to the high-tech multimedia presentation rooms, all are designed to get the creative juices flowing. Spaces come in a variety of shapes and sizes and are scattered throughout the building, so there's sure to be a place that suits every employee. The staff is free to move from one space to another, and can even work outside on the plaza or an upper balcony with skyline views.

- Breaking down walls. Where walls are needed for privacy and quiet, CMSS often used glass partitions and sliding doors, rather than drywall, to allow visual connections. The lack of barriers fosters exchange of ideas.

- Encouraging impromptu meetings. The designers made key agency

A three-story atrium in the Martin Agency's headquarters not only serves as a gathering spot for employees but as a stage set for elaborate presentations to current and prospective advertising clients. Less than a month after the agency moved in, the space was transformed to a mock showroom for Saab autos. It also has been turned into an art gallery for a wine and cheese party for People magazine, a giant living room for TV Land, and an indoor soccer field for a pitch to Umbro, a sports equipment and apparel manufacturer.

principals more accessible by putting their offices at the crossroads of heavily traveled paths, not buried at dead ends or behind layers of secretaries.

- Creating a beehive of activity. The designers put the "town square" in the middle of the busiest work space, rather than at the entrance. That makes it a true hub of activity, and not just an honorific space that is rarely used. Teaming areas, meeting rooms, and streets radiate from the town square.

Saunders says he knew the employees understood and appreciated the space when they made their pitch to Saab and transformed the atrium into a mock car showroom. That showed they not only could work with the space as built, but that they had their own ideas for modifying it to benefit the company.

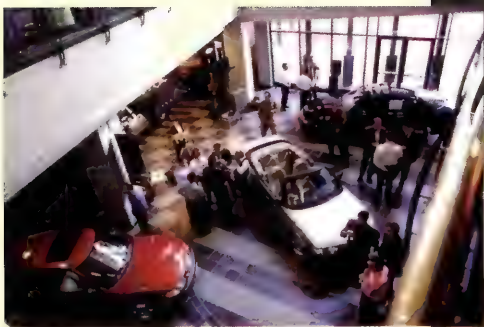
"To design a company's building, you have to define the company's anatomy," Saunders says. "When we left them, they had a real ownership of the building—in the organization of it, in the way it worked—because of what we did. They saw it as a way to express themselves."

Company leaders have no illusions that the building can make employees more imaginative. But they do believe the



Rooftop terrace offers views of city.

Photos: Hoachlander Davis Photography



architecture can reduce obstacles to creativity and provide a setting that gets people working together. Along the way, it improves the way they do business.

"I'm convinced that we could put our people in a cave and they'd continue to do great work," says president and creative director Mike Hughes. "But why make them overcome obstacles to do so? Why not create an environment that makes it easy to create?"

Vice president Carmina Drummond agrees. Before the move, The Martin Agency was doing good work in spite of its surroundings, she says. "Now we are exceeding our expectations because of our surroundings."

Ed Guntz is the architecture critic of The Sun in Baltimore.

Project: The Martin Agency at Shockoe Plaza

Architect: CMSS Architects (Burrell Saunders, AIA, principal-in-charge; Willie C. Cooper, AIA, project manager; John J. Corica, landscape architecture; Melinda Avila-Torio, Kristen Lee, interior design assistants)

Contractor: Clancy & Theys Construction Co.

Consultants: Stroud, Pence & Associates (structural engineering); Simmons Rockecharlie & Prince, Inc. (mechanical engineering); Colonial Mechanical (design/build mechanical contractor); Arc Electric (design/build electrical contractor)

Owner: The Martin Agency



Hoachlander Davis Photography

Informal spaces include a billiards room.

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Randolph County House,
West Virginia

Ronald Reagan International Trade Center,
Washington, DC

Augusta Country Club,
Augusta, GA

Henry Moore Sculpture Garden,
Kansas City, MO

Veterans Affairs Medical Center,
Salem, VA

Vice Chancellor's House, University of the South
Sewanee, TN

Circle 41 on reader service card

Our jury of Chicago and Minneapolis architects plunged into this year's submissions with great enthusiasm and were rewarded with an abundance of interesting projects. Out of a field of 86 entries, 11 were selected for recognition by the jury. From each of the entry categories – which included interiors, landscapes, and objects – they were pleased to encounter a richness of expression and clarity of thought by the architects who submitted their work.

The Jury

Carol Ross Barney, FAIA, of Ross Barney + Jankowski Architects in Chicago, has served on design juries nationwide and lectured at the University of Illinois, University of Arizona, and Virginia Tech, among others.

Vincent James, AIA, of Vincent James Associates in Minneapolis, is the winner of a 1998 AIA Honor Award for his Type/Variant House and has taught at the University of Minnesota, the University of Wisconsin at Milwaukee, and Tulane.

Peter Lindsay Schaudt, ASLA, of Peter Lindsay Schaudt Landscape Architecture in Chicago, was a 1990 winner of the Rome Prize. Schaudt has taught at Harvard and the University of Illinois at Chicago.

inform

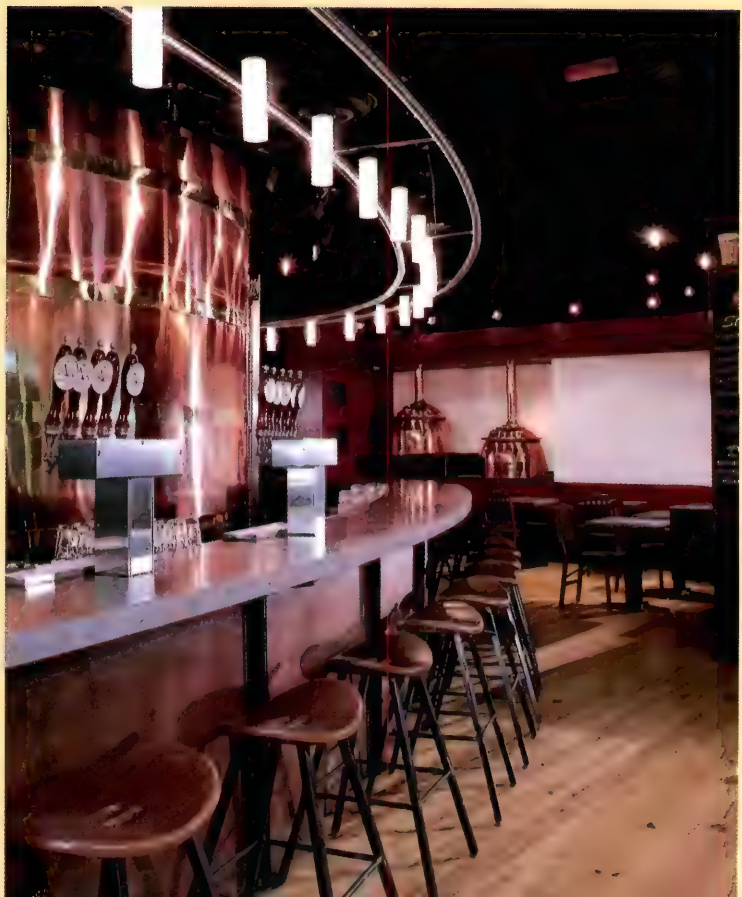
AWARDS 98

17

BELLY UP TO THE BAR

Built to serve travelers passing through the new terminal at Washington National Airport, this restaurant and micro-brewery creates a place to pause, however briefly, during a day filled with movement. Architect David Jameson collaborated with the manufacturer to create a counter surface, containing small bits of copper and tempered glass, for the curved 65-foot-long bar. Custom light fixtures and pipe brackets echo the curve above the bar. Floor materials of concrete and heart pine complement the new concourse's gray-and-yellow terrazzo and bright yellow trusses. Jurors praised the project for avoiding clichés and letting the materials and texture do all the talking. "It's done in a clever, understated way," they said. "It has a lot of personality and it's very clean. The designer knows when enough is enough."

Architect: David Jameson, Architect AIA, Alexandria
Project Manager: Hord Architects, Memphis, Tenn.
Owner: Melton McGuire
Contractor: Summit Construction



Hoachlander Photography



juna deine

GARDEN FANTASTIC

The owners of this pre-war residence in Washington, D.C., wanted a more gracious connection between their house and yard, while adding a swimming pool, making the lawn smaller, and redesigning a wooden pergola. McInturff Architects, in turn, placed the pool at the rear of the deep lot and developed a garden behind the house. A library addition sits on a stone base which projects

into the landscape, while an open pavilion opposite the library balances the floor plan. Jurors admired the classical feel of the garden plan, which becomes less formal as one moves away from the house. "The creation of a pavilion at the threshold is an inventive stroke," they said. "It's attached to the house and it's part of the garden."

Architect:

McInturff Architects, Bethesda, Md.

Owners:

Lane Heard and Mei Su Teng

Contractor:

RSG Builders

BAKER'S DOZEN

Combine a desire for good design with a tight budget and what do you get? A solution that relies more on innovation and less on expensive details. Such is the case at Breadline, a Washington, D.C., bakery and restaurant. Mustard yellow, olive green, and rust orange are used as accents in the quilted staining of the floor, the arrhythmic paneling of the millwork, and the accent striping in the tiles. Lighting is animated by varying the bulb sizes and suspending them at differing heights. "Part of its sophistication is to achieve both a sense of control and an ad hoc quality that gives it vitality," said the jury. "The stained concrete gives it a worn, kind of antique quality, but at the same time it is abstract. The columns are a wonderful component of this composition; take them away and it wouldn't work."

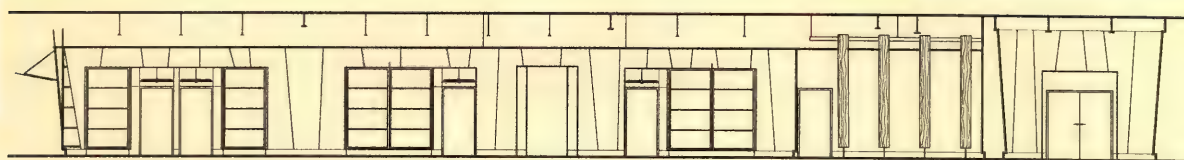
Architect: CORE, Washington, D.C.

Owner: Mark Furstenburg

Contractor: Kerr Mast



Maxwell MacKenzie



19



MATERIAL WORLD

When the J.M. Huber Wood Products Division set off to create a new headquarters, the charge to the interior architects was direct: highlight the company's product. In this case, that would be oriented strand board, a common building product used as roof sheathing or a subsurface for floors. The solution revolved around the creation of three boxes—one for reception, one for executive offices, and the third for shared spaces such as the team room, conference room, and library. "For a themed project, this is well done," the jury said, complimenting the intelligence of making the ceiling and ground plane dark, which emphasizes the wood and creates a sense of drama. "We also like the contrast of these heavy timbers, just the way they come out of the forest."

Architect: TBA² Architects, Charlotte, N.C.

Owner: J.M. Huber Wood Products Division

Contractor: Shelco, Inc.



Julia Heine

RISING IN STYLE

In adding new third-floor rooms to a 1920s house, architect Mark McInturff designed a new stair to make the transition from the traditional forms of the original space to the more modern aspects of the new ones. Beginning at the second floor landing, the solidity of the lower run gives way to a delicate, weblike structure with a minimalist profile and open risers. Wooden treads join with steel rods, channels, and cables to create a visual and tactile contrast. At the top landing, a cantilevered gallery leads to the third-floor rooms. Jurors praised the consistent use of material in the floor, stair treads, and handrail. "It seems to be integrated in an organic way—like something that grew out of the house, not applied. It's a beautiful piece of sculpture."

Architect: McInturff Architects, Bethesda, Md.

Owners: Charles and Diane King

Contractor: Acadia Contractors

BE SEATED

A simple material—bleached ash—was the point of departure for this prototype chair, designed to be visually light and physically strong. Full-scale mockups fashioned in the designer's workshop allowed ample opportunity to test the end product. The straightforward design emphasizes the verticality of the legs and back as structural elements that transfer the occupant's weight to the floor. The chair's forms derive from the performance of the elements and their mortise-and-tenon connections. Seats can be fabric or caning. Jurors complimented the chair's subtlety and quality of workmanship. "It has elegance, style, and proportions that are reminiscent of Scandinavian designs," they said. "And there are no frivolous pieces. It has all the essential parts without being redundant—and that makes a beautiful chair."

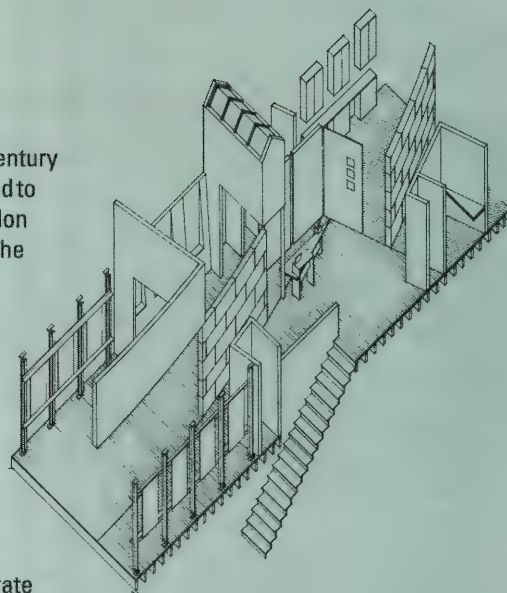
Architect & fabricator: Ernest W. Rose Jr., AIA, Richmond





RPM RETROFIT

Two floors of a turn-of-the-century brick building were renovated to create RPM, an exclusive salon in Washington, D.C. To unify the two floors and direct clients through the space, architect Robert M. Gurney designed a curved wall covered in galvanized steel. Elements such as a pivoting glass wall and screens made of steel frames and stainless-steel wire cloth shape the space while allowing light to penetrate the heart of the building. The sand-blasted glass wall pivots 360 degrees to control light, views, and privacy between a small consultation room and the main passageway. Jurors raved about this entry, noting how well the design references the old building. "It's extremely well-crafted and elegantly detailed," they said. "The plan is simple and well-organized. The more you come back to it, it gets better and better."



Architect: Robert M. Gurney, AIA, Alexandria

Owner: James Rennie

Contractor: Billy Wayne Rose, Jr. Construction Company

21

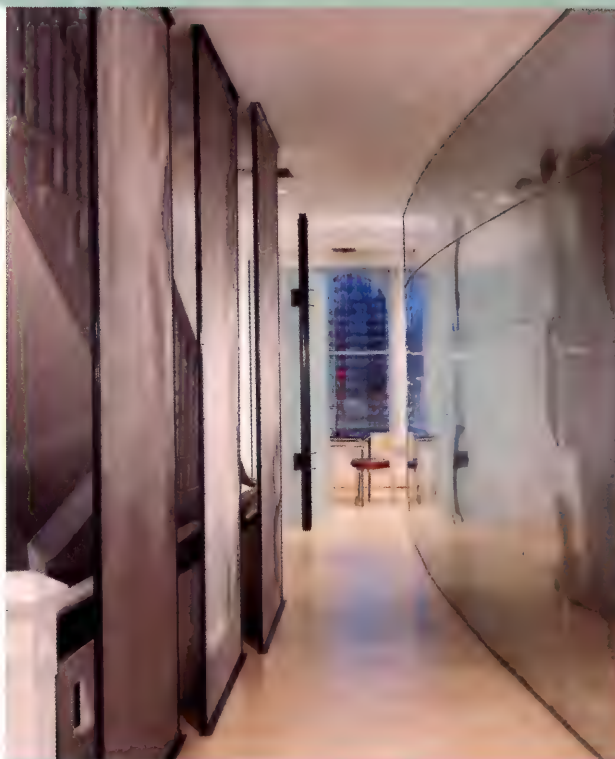
AUTO HOUSE

A prosaic alleyway in Washington, D.C., forms the context for this building, a 300-square-foot garage behind a Capitol Hill townhouse. Design challenges included a small buildable area, stringent preservation guidelines, and the desire for an interesting design on a small budget. In part to reduce the square footage of the garage, a corner of the east elevation was eroded and replaced with a curved lead-coated copper wall. The jury remarked on the design's clear resolution, calling it intimate and well-scaled. "It is literally a piece of sculpture that happens to be a garage. One thinks of the back of the garage as a fairly mundane thing, but the architect has made it into a garden pavilion which is a wonderful backdrop to the garden."

Architect: David Jameson, Architect AIA, Alexandria

Owners: Doug and Beth Meeker

Contractor: King Stone Corporation





Lautman Photography

ORDER IN THE COURT

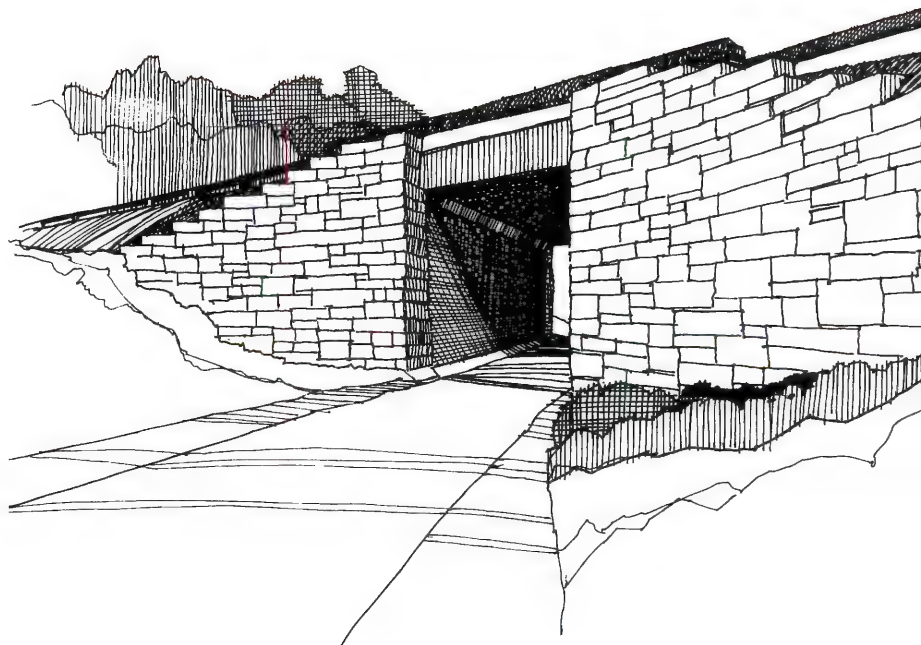
Coming home was not all it could have been for the owners of this Washington, D.C., home until architect Stephen Muse put his mind to making it better. Muse replaced the asphalt drive with a paved courtyard, which terminates the approach along a private drive. He also proposed changes to the front of the house, which now features a new loggia and foyer that has been reoriented toward a scenic view. Two sculptures are prominently featured in the scheme—one for orientation purposes, the other to punctuate a sightline. Jurors praised the subtle combination of warm wood tones set against the gray flagstone paving. “The loggia is very sophisticated and it engages the garden—it really draws you in. This project takes a blunt and uninteresting entry and, through layering of landscape and architectural elements, makes a sequence of spaces. It’s a collaboration of building and garden.”

Architect: Muse Architects, Washington, D.C.
Landscape Architects: Jordan Honeyman Landscape Architecture, Washington, D.C.; Lila Fendrick Landscape Architecture & Garden Design, Washington, D.C.
Contractor: Lifecraft

PARKWAY PRIDE

To heighten awareness of the special qualities of the 470-mile-long Blue Ridge Parkway, the National Park Service hired architect Carlton Abbott to document the byway’s unique characteristics. For four years, Abbott dug through park service archives, conducted interviews, and studied the features that define the parkway. The end product was a book containing Abbott’s analysis and 147 pen-and-ink drawings of the scenic bridges, fences, and primitive structures that combine to make the parkway a cherished resource. “This is a loving study of the structures along the Blue Ridge that are a fundamental complement to the landscape,” said the jury. “You can see that the execution of fence details, culvert details, and other infrastructure elements had a sensitivity to them. It makes the point that the highway landscape shouldn’t be manufactured, it should be crafted.”

Architect: Carlton Abbott & Partners, Williamsburg
Client: National Park Service, U.S. Department of the Interior





Jon Miller/Hedrich Blessing

LEGAL ACTION

The unique feature of this design for a law firm's offices in the Silicon Valley is a series of interchangeable work furnishings used in different configurations spanning the bottom to the top of the company's pecking order. The approach was sparked by the pragmatics of a short-term lease and a reorganization of the company's work style into flexible teams. The program called for a high level of finish and detail. Pearwood wall panels punctuated with book-matched double-height St. Laurent marble walls and French limestone paving are prominently featured in

the public spaces. "It's spare and elegant in its design," said the jury. "What's interesting in the offices is the way the light comes through the space. It's all clerestory lighting and it works beautifully."

Interior Architect:

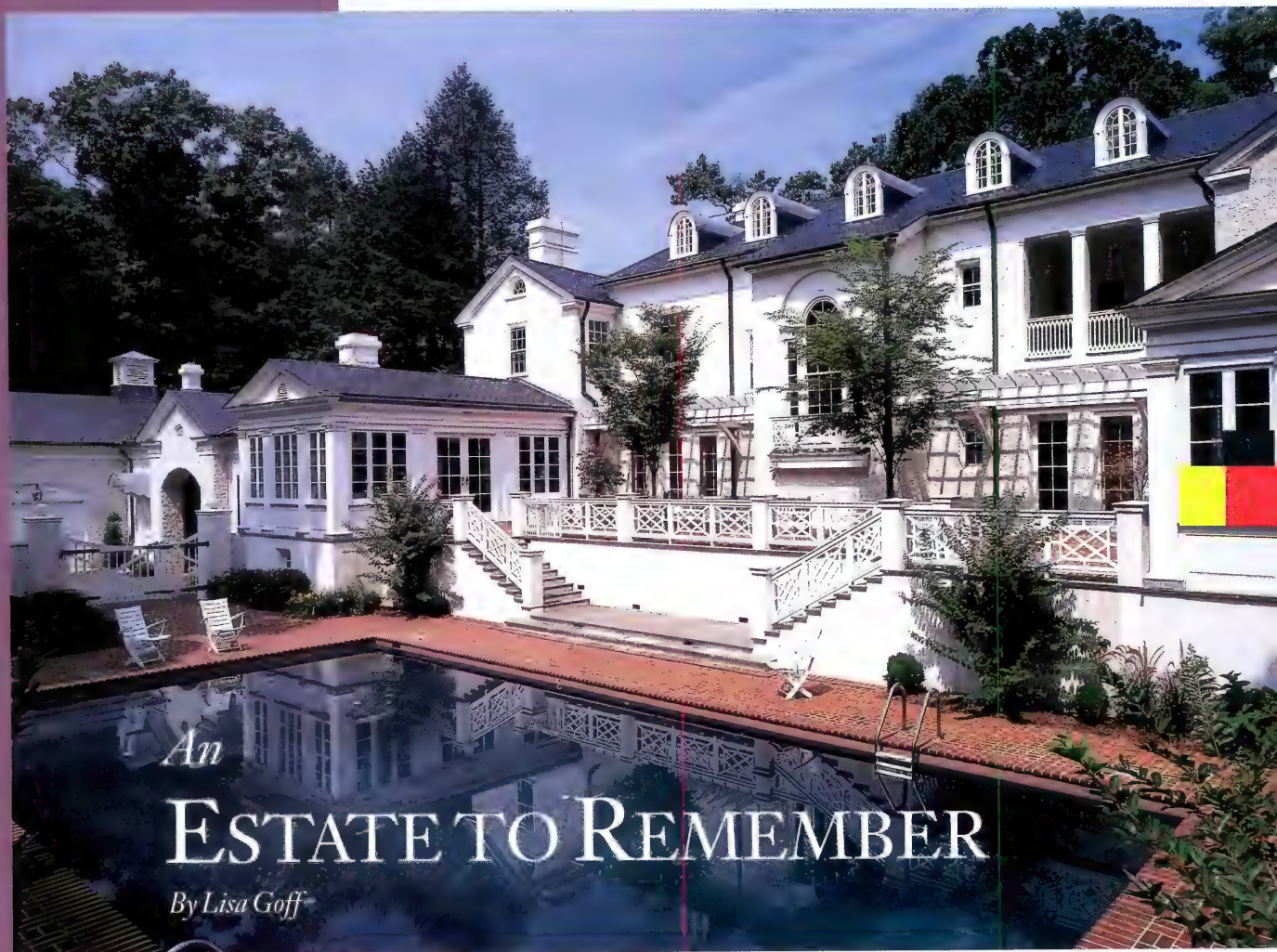
Lehman Smith Wiseman Associates,
Washington, D.C.

Owner:

Howrey & Simon

Contractor:

Dinwiddie Construction Company



An ESTATE TO REMEMBER

By Lisa Goff



Repairs to the front of the house were minimal.

When George Barclay Rives left his post as an American diplomat in Berlin in 1915, he returned not to his native New York City, but to Albemarle County. Across the road from his family's ancestral home, Castle Hill, Rives had built his own estate, Edgewood, in 1912. Designed by fashionable Washington, D.C., architect Waddy Butler Wood, Edgewood embodied the spirit of the pre-war age: grand scale, grand entrance, grand staircase, grand rooms. With its service wing and separate living quarters for servants, Edgewood reflected an Edwardian style of family life still practiced by the landed gentry. Edgewood further protected the privacy of its owners with small windows, carefully defined interior spaces, and few doors to the outside.

By the time Hollywood writer/director Hugh Wilson and his wife Charters bought Edgewood in 1992, family life had changed a lot, even for the rich. The Wilsons, southern natives relocating from Los Angeles, wanted a house where they, their four children, and a small menagerie of pets could mingle naturally – both with each other and with the beautiful countryside that surrounds the house in Keswick. They hired Charlottesville architect Robert L. Paxton, AIA, to transform Edgewood from a house that reflected the personality of the early 20th century to one that more accurately represented the values of the century's end.

"The goal now was not to make the house grand, but to make it livable," says Paxton, a partner in the firm Dalgliesh, Eichman, Gilpin & Paxton. Renovations during the 1970s had left behind a few unfortunate details, including shag carpet and avocado wallpaper. But structurally the house was solid.

"It had really good bones," says Paxton, who has renovated six other country houses in Albemarle County. And Edgewood boasted some unique features: pebble-dash stucco facing (instead of the ubiquitous red brick) and a squarish three-story-tall water tower attached to a carriage house in back.

Except for replacing some rotting wood on the neoclassical façade and



Paxton took the jumbled rear façade (above) and transformed it into a spectacular place for entertaining (facing page).

enclosing two porches, one at each end of the house, Paxton concentrated his efforts on the mansion's rear façade. Formal rooms that give the front half of the house its character remained largely intact. There, elaborate plaster friezes, deep moldings, crystal chandeliers, wood paneling, and marble fireplaces continue to evoke the house's luxurious past.

But the rear of the house has been completely reconstituted. With a few deft strokes, Paxton has opened up the house to the outside and created a kitchen/family room hub appropriate for a modern family's lifestyle.

Paxton designed two new wings for the house, one a combined sun room-music room extending from the rear of the library and the other a family room that connects to an enlarged kitchen. These two new pavilions are faced almost entirely by windows and full-light doors.

Between the two new pavilions Paxton inserted a large brick terrace, punctuated in the middle by a Palladian window that was original to the house. Groupings of unpainted cedar furniture, a long trellis, and woody plantings underscore the addition's mood of casual livability. The architect also punched new doors in the bar and breakfast room, which flow freely to the terrace. Altogether he added eight doors to the back of the house, where originally there was one.

"Country houses of this period all look inward – I call this 'introverted' architecture," says Paxton. "We tried to open it up, orient it more to the outdoors." Now, the interior rooms seem to spill onto the terrace, bringing the landscape into every room.

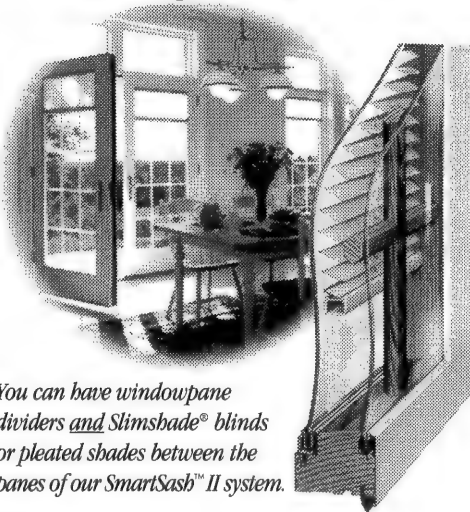
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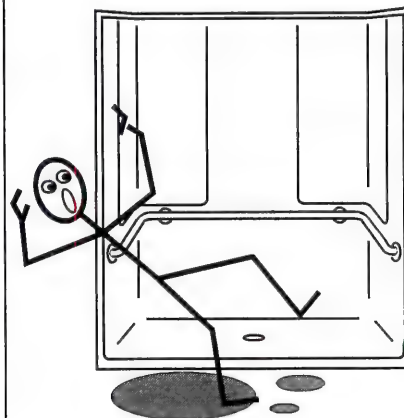
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Down a short flight of steps from the terrace, in a former stable yard, Paxton placed a swimming pool and hot tub. Beyond the pool, the 3,400-square-foot carriage house provides a rear boundary for Paxton's new outdoor rooms. The additional space also provides guest quarters, a laundry room, exercise room, and an office for Hugh Wilson.

A trellis, like the one on the new terrace, graces one end. "I love to use trellises. They're gardenlike and light, and they help to break up the mass of a two-story elevation," says Paxton, who used them extensively on the rear of nearby Keswick Hall, the posh country resort hotel owned by Sir Bernard Ashley.

As Paxton did at the other country estates he has renovated, he tried to make everything he added to Edgewood look like it had always been there. "We wanted the new and the old to be indistinguishable," he notes. At Edgewood, what looks like old brick is new hand-packed clay brick. Heart pine floors upstairs squeak and creak as only old floors can, but the pine floors downstairs are all new.

Original railings on the front of the house have been imitated on the terrace. The six-car garage is connected to the main house by an old-fashioned (but brand new) porte-cochere, and accessed by a gently arched door overhang relocated from the rear of the house.

Paxton expresses a love of Modern architecture, but acknowledges there is precious little of it in Charlottesville to work with. "So I try to take the qualities of good Modern architecture – openness, a sense of the out-of-doors – and apply them to period houses. I create a new architectural fabric, but I try to make it as seamless as possible with what was there before."

The best place to witness Paxton's triumph of continuity at Edgewood may be from the top of the old water tower, which he has converted into an aerie. The intrepid visitor mounts a two-story spiral staircase and three ladders to reach the top, a huge wooden cistern where the original owner stored water. A narrow balcony, floored in tin, skirts the round tank. The splendid view of the surrounding countryside has changed little since George Barclay Rives built Edgewood in 1912. And although the house has been completely transformed to accommodate a late-20th-century family with more pets than servants, it is still at home in this rolling landscape.

Lisa Goff is a Charlottesville freelance writer.



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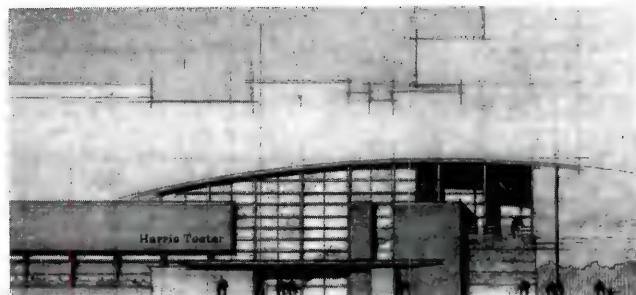
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Architect: Frazier Associates Architects & Planners, Staunton

Project: Fairfax Hall

This 57,000-square-foot historic hotel and former boarding school in Waynesboro, a rare example of turn-of-the-century frame hotels, is being adapted as 54 apartments for the elderly. Architectural services for this National Register property also include the historic tax credit application. Tel: 540-886-6230.

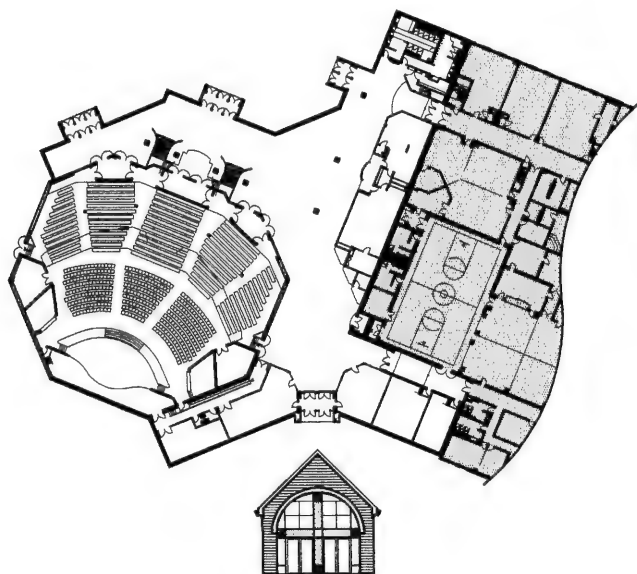


Architect: Little and Associates, Arlington

Project: Harris Teeter grocery

This 49,000-square-foot flagship grocery store in Arlington marks Harris Teeter's entrance into the Washington, D.C., marketplace. Urban site characteristics called for a unique two-story design solution. Large expanses of glass and outdoor dining showcase customer activity. Tel: 704-525-6350.

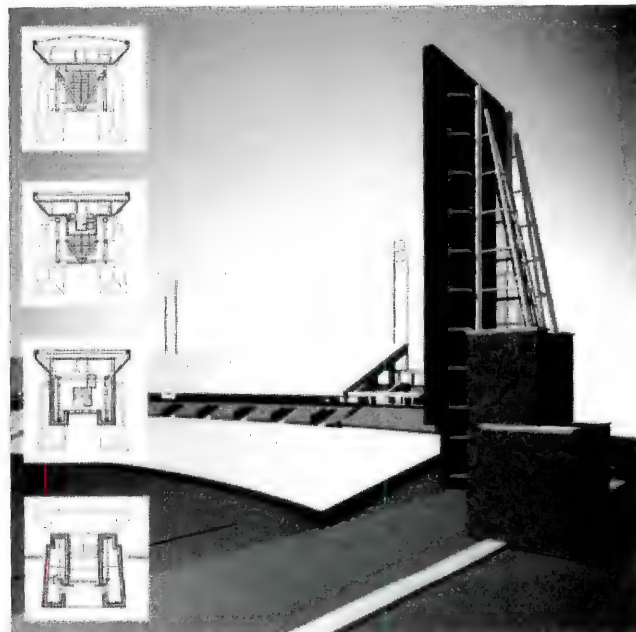
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Architect: Huff-Morris Architects, Richmond

Project: The Wesleyan Church of Hamburg

This 43,000-square-foot worship center and fellowship mall is the third phase for a church that Huff-Morris relocated to a new site in 1990 with 300 worshippers. The Hamburg, N.Y., church now ministers to 1,500 worshippers each week. The fellowship mall will have a bookstore, food court, and nursery. Tel: 804-343-1505.



Architect: Heery International and VMD0 Architects, P.C.

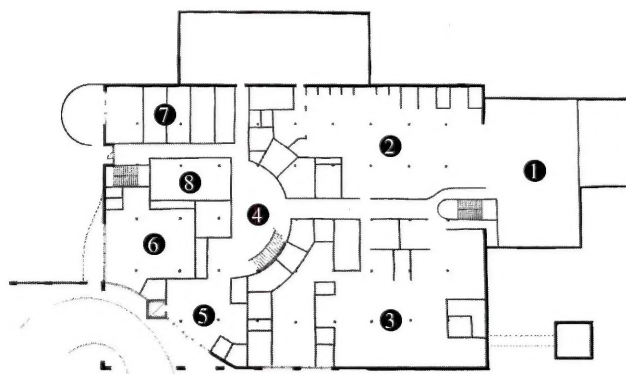
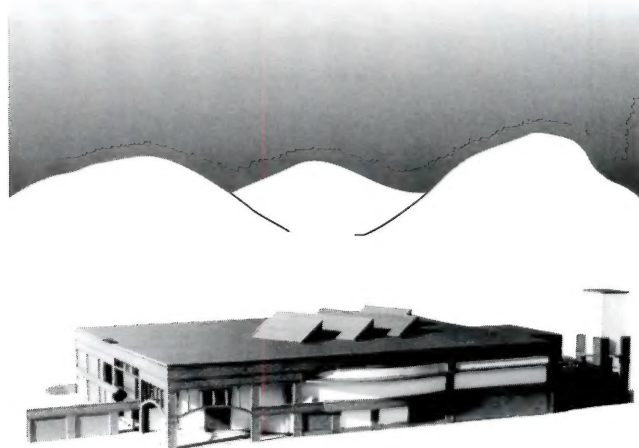
Project: Carl Smith Center/Scott Stadium Expansion-Scoreboard

The scoreboard tower is the first of many projects for the stadium expansion at the University of Virginia. Its masonry base, translucent glass stair enclosure, and exposed steel structure support the tower's scoreboard components while addressing the street as a marker for the stadium. Tel: 804-296-5684.



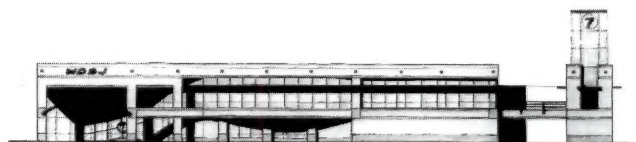
Architect: Mitchell/Matthews Architects and SMBW Architects
Project: Pharmaceutical Research International

This building, which incorporates classical features, provides 80,000 square feet of research and administrative space for the Charlottesville-based Pharmaceutical Research International. PRI is the first tenant at the University of Virginia Research Park at North Fork. Tel: 804-979-7550.



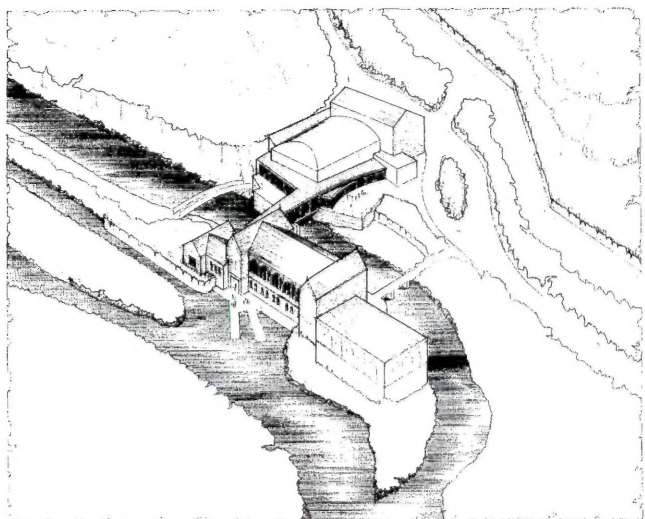
First Floor of Two

- | | |
|------------------------|---------------------------|
| ① Broadcast Studio | ⑤ Two Story Entry |
| ② Newsroom | ⑥ Multi-Purpose Studio |
| ③ Technical Operations | ⑦ Break, Locker & Support |
| ④ Skylit Atrium | ⑧ Promotions |



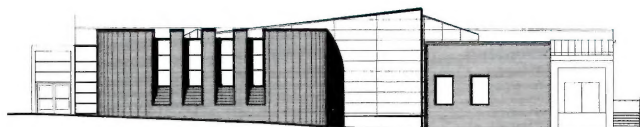
Architect: Hayes, Seay, Mattern & Mattern, Inc. (HSMM), Roanoke
Project: WDBJ Channel 7 Headquarters

The adaptive reuse of this 60,000-square-foot building will provide a new state-of-the-art broadcast facility and corporate headquarters. The transformation will create a distinctive identity for WDBJ that embodies the station's roots as well as the high-tech nature of broadcasting. Tel: 540-857-3100.



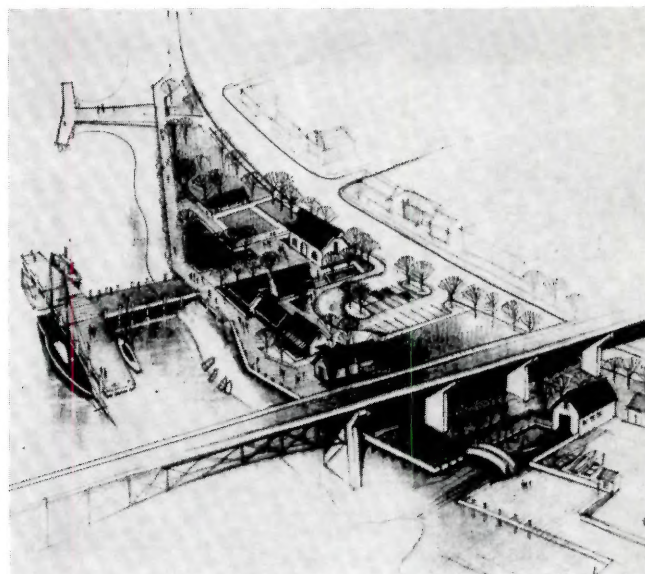
Architect: Bond Comet Westmoreland + Hiner Architects, Richmond
Project: Family Theatre Center

The Family Theatre Center at the Pump House was submitted by Theatre IV in Richmond as part of the Performing Arts Committee for MAPS (Metropolitan Area Strategies Projects). The project includes the adaptive reuse of a historic pump station designed by Wilfred E. Cutshaw in 1883. Tel: 804-788-4774.



Architect: Odell Associates, Inc., Richmond
Project: Augusta Medical Center MRI/CT Addition

This addition will provide a diagnostic suite offering MRI and CT services for outpatients and inpatients. The addition is nestled between an existing mobile MRI/Lithotripter jetway and the Emergency Department. The main drum houses MRI equipment placed below a large skylight. Tel: 804-644-5941.



Architect: Carlton Abbott and Partners, Williamsburg
Project: Yorktown Waterfront Revitalization Project

The project will develop a public park and performance area along the Riverwalk project now underway. Key elements of the plan are the relocation of the 1934 Wharf Building and construction of a new public wharf and river promenade for tall ships. Construction begins in 1999. Tel: 757-220-1095.

30



Architect: Train & Spencer Architects, Charlottesville
Project: Wachovia Bank, Western Region Headquarters

This project has two distinct components. The first is the restoration of the 1920 National Bank Tower in Charlottesville to accommodate modern banking needs and functions of Wachovia. The second is to construct approximately 20,000 square feet of additional office space adjacent to the tower. Tel: 804-293-2965.



Architect: APR Associates, P.C., Harrisonburg
Project: CFW Communications Customer Care Facility

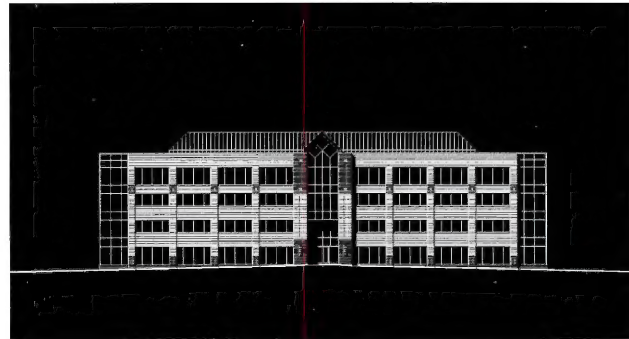
APR Associates has developed a master plan for CFW Communications' 18-acre site in Waynesboro. Included is this 31,000-square-foot building, the third facility in the company's technology campus. It will house CFW's next generation telecommunications customer service operations. Tel: 540-434-9807.



Architect: Lavigne Associates Architects, Alexandria

Project: Johns Hopkins University Academic and Research Building

The 50,000-square-foot building is the second on the Johns Hopkins Montgomery County Campus in the heart of a high-tech research community. A highly flexible facility, it offers state-of-the-art technology for continuing education and sets the design direction for campus growth. Tel: 703-739-3206.



Architect: Gresham, Smith and Partners, Richmond

Project: Westerre III

This 96,000-square-foot office building will be the third building at Trammell Crow's Westerre development in Richmond. The design incorporates a metal standing-seam roof screen to relate to adjacent buildings, with a masonry façade to create a distinct identity of its own. Tel: 804-270-0710.



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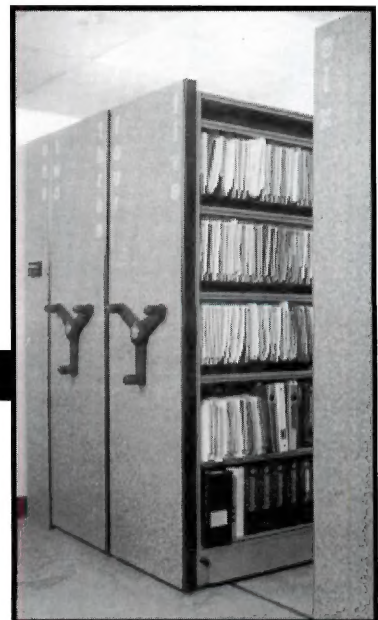
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Bridges pose dual experiences, one for people crossing from end to end and a different one for those passing below. For both sets of travelers, a bridge offers a sense of passage — forming a figurative portal or doorway, a tunnel of expectation.

In just such a manner, a pedestrian bridge connecting two dissimilar buildings in downtown Norfolk makes a structural and compositional statement that offers a gesture of conciliation for the buildings to meet high over Atlantic Street. It also frames views from both directions for those passing by.

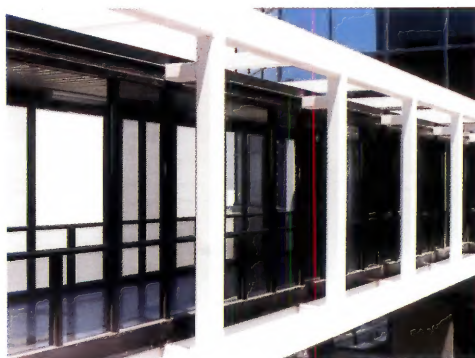
Designed by Via Design Architects of Norfolk, the pedestrian bridge was built at a height that matches an existing pedestrian bridge between a parking garage and the nearby Marriott Hotel. The new bridge connects the same concrete-frame garage with a black granite-and-glass office tower. “We were making a third-floor walkway at the busiest corner in downtown,” says Donna M. Phaneuf, AIA, principal of Via Design.

The bridge “makes you look through a frame rather than obstructing the view,” Phaneuf notes. From one direction it frames the new MacArthur Mall. From the other it frames a view to the Norfolk waterfront. Phaneuf says it is especially powerful whenever a large Navy vessel passes through the frame.

The nearby intersection of Atlantic and Main streets “is one of the richest little corners we have,” Phaneuf says. The ground floor of the austere office building retreats from the sidewalk behind columns supporting the upper floors. The resulting arcade, new brick sidewalk pavers added by the city, and the collage of building materials provide a tightly woven textural tapestry for passersby.

In Phaneuf’s hands, the simple structural order of the garage extended itself to become a rectangular skeletal box made of four steel Vierendeel trusses, painted white to give them visual separation. From the highrise Via borrowed the skin of slick black glass. Their combination produced a bridge formed of a black glass tube slipped inside a grid of white trusses. The connection celebrates both buildings as surely as it provides a link for office inhabitants and a portal for pedestrians.

— *T. Duncan Abernathy, AIA*



High above Atlantic Street, the bridge makes an understated connection between buildings (above). Up close, it is more clearly a shaft of black glass within a steel frame (left).

